

Score

II

Tomaso Albinoni (1671-1750)

Arr. Michel Rondeau

Allegro ♩ = 100

Trumpet in C

Violin I

Violin II

Viola

Cello

Double Bass

Harpsichord

The musical score is written for a trumpet, strings, and harpsichord. The key signature is G major (one sharp, F#) and the time signature is common time (C). The tempo is marked Allegro with a quarter note equal to 100 beats per minute. The trumpet part is in the treble clef and starts with a melodic line. The strings (Violin I, Violin II, Viola, Cello, Double Bass) and harpsichord provide harmonic support, with the harpsichord playing a simple accompaniment pattern.

4

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 # #6 6 6 4 #6 #4 6 7 #6 6

6

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 6 6 6 6

Detailed description: This page shows measures 6 through 10 of a musical score in D major (two sharps). The score is for a chamber ensemble consisting of Cornet in Treble Clef (C Tpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Harpsichord (Hpschd.). Measure 6 begins with a sixteenth-note rest followed by a sixteenth-note triplet of eighth notes in the C Tpt., Vln. I, Vc., and D.B. parts. The Vln. II and Vla. parts are silent. The Hpschd. provides harmonic support with chords in the right hand and the same triplet pattern in the left hand. Measures 7 and 8 continue the triplet pattern in the lower strings and harpsichord, while the C Tpt. and Vln. I play eighth-note pairs. In measure 9, the C Tpt. and Vln. I play eighth-note pairs, while the lower strings and harpsichord continue the triplet pattern. Measure 10 features a change in the C Tpt. and Vln. I parts, which now play eighth-note pairs, while the lower strings and harpsichord continue the triplet pattern. The harpsichord's right hand plays a series of chords that change every two measures.

8

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

#6 6 #6 6 6 #6 6 5 4 2 6 6 6 7 6 7 #5

Detailed description: This is a page of a musical score, page 4 of 4, marked 'II'. It contains measures 8, 9, and 10. The instruments are C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The key signature is D major (two sharps). Measure 8 starts with a forte dynamic. The C Tpt. has a melodic line with a trill in measure 9. The strings play a rhythmic pattern of eighth and sixteenth notes. Measure 9 continues the melodic line in C Tpt. and the string pattern. Measure 10 shows a more active string part with sixteenth notes. Fingerings are indicated at the bottom of the page.

11

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

7 7 6 6 6
5

6 6 5

4
2

6 7 6

Detailed description: This is a page of a musical score, page 5 of section II. It contains measures 11, 12, and 13. The instruments are C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. Measure 11: C Tpt. has a whole rest. Vln. I has a half note G4, a quarter note A4, and a quarter note B4. Vln. II has a half note G4, a quarter note A4, and a quarter note B4. Vla. has a half note G3, a quarter note A3, and a quarter note B3. Vc. has a half note G2, a quarter note A2, and a quarter note B2. D.B. has a half note G2, a quarter note A2, and a quarter note B2. Hpschd. has a half note G4, a quarter note A4, and a quarter note B4. Measure 12: C Tpt. has a whole rest. Vln. I has a half note G4, a quarter note A4, and a quarter note B4. Vln. II has a half note G4, a quarter note A4, and a quarter note B4. Vla. has a half note G3, a quarter note A3, and a quarter note B3. Vc. has a half note G2, a quarter note A2, and a quarter note B2. D.B. has a half note G2, a quarter note A2, and a quarter note B2. Hpschd. has a half note G4, a quarter note A4, and a quarter note B4. Measure 13: C Tpt. has a whole rest. Vln. I has a half note G4, a quarter note A4, and a quarter note B4. Vln. II has a half note G4, a quarter note A4, and a quarter note B4. Vla. has a half note G3, a quarter note A3, and a quarter note B3. Vc. has a half note G2, a quarter note A2, and a quarter note B2. D.B. has a half note G2, a quarter note A2, and a quarter note B2. Hpschd. has a half note G4, a quarter note A4, and a quarter note B4. Fingerings are indicated below the Hpschd. part: 7 7 6 6 6 5, 6 6 5, 4 2, 6 7 6.

14

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

7 6 5 #6 # 6 #6 # 6 #6 #6 6 #6 6 #6 6 3 4 6

The musical score is for measures 14, 15, and 16. The key signature is two sharps (F# and C#). The instruments are C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The Hpschd. part is written for a grand piano. The figured bass line at the bottom provides a numerical representation of the bass line for the Hpschd. part.

17

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 6 6 6 6

This musical score page, marked with a rehearsal symbol 'II' at the top, contains measures 17 through 21. The score is for a chamber ensemble consisting of a Cornet in Treble Clef (C Tpt.), Violin I and II in Treble Clef (Vln. I, Vln. II), Viola in Bass Clef (Vla.), Violoncello in Bass Clef (Vc.), Double Bass in Bass Clef (D.B.), and Harpsichord in Grand Staff (Hpschd.). The key signature is two sharps (F# and C#), and the time signature is 6/8. Measure 17 begins with a rehearsal mark. The C Tpt. part features a melodic line with eighth-note patterns. Vln. I and Vln. II have more static parts, with Vln. II playing a single note in measure 17. The Vla. part plays a half note in measure 17. The Vc. and D.B. parts play a rhythmic pattern of eighth notes. The Hpschd. part provides harmonic support with chords in the right hand and a rhythmic pattern in the left hand. The page number '7' is in the top right corner. At the bottom, the measure numbers 6, 6, 6, 6, and 6 are printed below the first five measures of the system.

19

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

#6 6 6 #

6 # #6 6

6 3 #4 6 7 6

2

Detailed description: This is a page of a musical score, page 8 of section II. It contains seven staves for different instruments: C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. (Harpichord). The music is in a key with two sharps (F# and C#). Measure 19 starts with a trill (tr) on the C Tpt. staff. The Vln. I and Vln. II parts have a rest in measure 19. The Vla., Vc., and D.B. parts have a rest in measure 19. The Hpschd. part has a rest in measure 19. In measure 20, the C Tpt. has a rest, while the other instruments play. In measure 21, the C Tpt. has a rest, while the other instruments play. The Hpschd. part includes figured bass notation at the bottom of the page: #6 6 6 #, 6 # #6 6, 6 3 #4 6 7 6, and 2.

22

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

♭5 # 7 6 7 # 5 4 # # 6 # 6 6 6 6

Detailed description: This is a page of a musical score, page 9 of section II, starting at measure 22. The score is for a chamber ensemble consisting of a Cornet in Treble Clef (C Tpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Harpsichord (Hpschd.). The key signature is two sharps (F# and C#). The C Tpt. part has a melodic line with some rests. Vln. I and Vln. II have similar melodic patterns. The Vla. and Vc. parts provide harmonic support. The D.B. part has a more active, rhythmic line. The Hpschd. part is written for both hands, providing a complex harmonic texture. At the bottom of the page, there is a figured bass line with the following sequence of figures: ♭5, #, 7, 6, 7, #, 5, 4, #, #, 6, #, 6, 6, 6, 6.

25

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 6 # 6 # 6 6

Detailed description: This is a page of a musical score, page 10, rehearsal mark II, measures 25-26. The instruments are C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The key signature is D major (two sharps). The time signature is 4/4. Measure 25: C Tpt. has a whole rest followed by an eighth-note melody. Vln. I and Vln. II have eighth-note patterns. Vla. has a half note. Vc. has a half note followed by an eighth-note pattern. D.B. has a half note followed by an eighth-note pattern. Hpschd. has a complex texture with chords and moving lines. Measure 26: C Tpt. has a whole rest. Vln. I and Vln. II have whole rests. Vla. has a whole rest. Vc. has a whole rest. D.B. has an eighth-note pattern. Hpschd. continues its complex texture. Fingerings are indicated by numbers 6 and # (finger 3) below the bass staff.

27

C Tpt.

27

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

#6 6 6 #6 #5 5 #

Detailed description of the musical score: The score is for measures 27 and 28. The key signature is two sharps (F# and C#). Measure 27: C Tpt. has a quarter rest followed by a quarter note F#4, then a quarter rest. Vln. I and Vln. II play a sixteenth-note pattern: F#4, G#4, A4, B4, A4, G#4, F#4, E4. Vla. plays a similar pattern: F#3, G#3, A3, B3, A3, G#3, F#3, E3. Vc. and D.B. play a sixteenth-note pattern: F#2, G#2, A2, B2, A2, G#2, F#2, E2. Hpschd. has a series of chords: F#4-G#4-A4-B4, F#4-G#4-A4-B4, F#4-G#4-A4-B4, F#4-G#4-A4-B4. Measure 28: C Tpt. has a quarter rest followed by a quarter note F#4, then a quarter rest. Vln. I has a trill on F#4. Vln. II plays a sixteenth-note pattern: F#4, G#4, A4, B4, A4, G#4, F#4, E4. Vla. plays a similar pattern: F#3, G#3, A3, B3, A3, G#3, F#3, E3. Vc. and D.B. play a sixteenth-note pattern: F#2, G#2, A2, B2, A2, G#2, F#2, E2. Hpschd. has a series of chords: F#4-G#4-A4-B4, F#4-G#4-A4-B4, F#4-G#4-A4-B4, F#4-G#4-A4-B4. The bottom of the page shows a sequence of notes: #6, 6, 6, #6, #5, 5, #.

29

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 5 # #6 6 6 4 #6 #4 2 6 7 #6

6 5 # #6 6 6 4 #6 #4 2 6 7 #6

31

C Tpt.

31

Vln. I

Vln. II

Vla.

Vc.

D.B.

31

Hpschd.

7 6 # 7 5 6 7 6

34

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6

♭5 6 ♭5 6

Detailed description of the musical score: The score is for measures 34, 35, and 36. The key signature is D major (two sharps). The time signature is 4/4. The instruments are C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. Measure 34: C Tpt. has a triplet of eighth notes (F#, G, A) followed by a quarter rest. Vln. I and Vln. II have whole rests. Vla. has a quarter note (D) followed by a quarter rest. Vc. has a quarter note (D) followed by a quarter rest. D.B. has a quarter note (D) followed by a quarter rest. Hpschd. has a triplet of eighth notes (F#, G, A) in the right hand and a quarter note (D) in the left hand. Measure 35: C Tpt. has a quarter note (B) followed by a quarter rest. Vln. I and Vln. II have whole rests. Vla. has a quarter note (D) followed by a quarter rest. Vc. has a quarter note (D) followed by a quarter rest. D.B. has a quarter note (D) followed by a quarter rest. Hpschd. has a quarter note (B) in the right hand and a quarter note (D) in the left hand. Measure 36: C Tpt. has a quarter note (C) followed by a quarter rest. Vln. I and Vln. II have whole rests. Vla. has a quarter note (D) followed by a quarter rest. Vc. has a quarter note (D) followed by a quarter rest. D.B. has a quarter note (D) followed by a quarter rest. Hpschd. has a quarter note (C) in the right hand and a quarter note (D) in the left hand. The Hpschd. part is more complex, with chords and moving lines in both staves.

37

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 6 7 6 # 6 6 6 6 6 6 6 6 6

The musical score is for measures 37 through 40. The key signature is two sharps (F# and C#). The instruments are C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The C Tpt. part starts with a trill (tr) on the first measure. The Vln. I and Vln. II parts have rests in measure 37 and enter in measure 38. The Vla. part has a rest in measure 37 and enters in measure 38 with a sixteenth-note pattern. The Vc. part has a rest in measure 37 and enters in measure 38 with a sixteenth-note pattern. The D.B. part has a sixteenth-note pattern throughout. The Hpschd. part has a sixteenth-note pattern throughout. The bottom of the page shows a sequence of numbers: 6 6 7 6 # 6 6 6 6 6 6 6 6 6.

40

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hpschd.

6 6 6 7 6 6 4 #

Detailed description: This is a page of a musical score, page 16, section II. It contains measures 40 and 41. The instruments are C Tpt., Vln. I, Vln. II, Vla., Vc., D.B., and Hpschd. The key signature is two sharps (F# and C#). Measure 40 starts with a 40-measure rehearsal mark. The C Tpt. part has a whole rest. The Vln. I and Vln. II parts have a melodic line with a trill in measure 41. The Vla., Vc., and D.B. parts have a similar melodic line. The Hpschd. part is figured with the sequence 6 6 6 7 6 6 4 #.